

# The Lyre.

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[Vol. I.]

## Musical Information.

### A DISSERTATION ON VOCAL ACCOMPANIMENT.

As articulate words are the means of conveying our ideas, so is writing the sign of our words : whence it follows, that the principal and chief end of the one, as well as that of the other, is instruction in general.

It is the same with music and painting, which are so properly ranked among the noblest arts ; music being a species of language, and painting a kind of writing. When they please both the eye and the ear, they do it in order to give efficacy to their instruction by the ornaments with which they embellish them ; but whenever they aim at pleasing without conveying useful information, they from that moment begin to degenerate.

Melody awakens the sensibility and sublimates the ideas of the soul, by quickening and exhilarating the animal spirits, and alarming or composing the fears.

The wild Indian and the polished European express their joy and sorrow, their love and hatred, their anger, their terror, and every other passion, by the same particular tones. A mournful tone, when accompanied with suitable words, affects us with sadness ; a sprightly air will inspire us with joy ; a tender and plaintive strain will melt us into love and pity, almost as effectually as if the real object of those passions was present to our view : and upon this principle it is that the science of Music is founded.

But as the real objects of these passions could not always be had in sufficient number and variety, they would therefore have recourse to some other expedient to supply that defect ;\* and none could appear so natural and proper for this purpose as the different tones of the human voice.

Public institutions were always sung ; singing served to notify the positions of the stars, and the return of annual festivals ; even the opinions of the philosophers were sometimes musically delivered and illustrated. The songs of the ancients were held in as much estimation as their monuments ; and whenever the meaning of the figures or canticles happened to be lost, they were renewed or explained without being suppressed.

From the moment king Saul heard the women of Israel ascribe superior excellence to David in their public songs, he was determined on his fall—(see 1 Sam. chap. 18,) Jeremiah, in his Lamentations, says, " Behold, my enemies have me as their song of

\* "Round the wide world in banishment we roam,  
Fore'd from our pleasing fields and native home ;  
While, stretch'd at ease, you sing your happy loves,  
And Amaryllis fills the shady groves." DRYDEN.

derision, sitting down and rising up ;” and king David lamented that he was “ the song of the drunkards ”—(*Ps. lxx. 12.*) We are told that “ Miriam took a timbrel in her hand, and all the women of Israel went out and sang gloriously after their triumph over proud Pharaoh, when drowned with his hosts in the Red Sea.” We hear of several other hymns and songs composed on other occasions ; as, when Moses resigned the government to Joshua—on the children of Israel being supplied with water in the wilderness—the songs of Hannah, of Deborah and Barak, &c. &c. Even the most superstitious and barbarous nations appropriated the use of melody to the adoration of their gods, and ascribed its invention to some deity.

Aristotle informs us, that in the earliest periods of the Grecian commonwealths all their laws, as well human as divine, were written in verse, and sung by a *chorus*, in concert with instrumental music ; that so they might be the more deeply impressed on the minds of the people.

Athenæus informs us, that when the Gætan ambassadors were sent to treat about a peace, they made their entry into the enemy’s camp, with lyres in their hands, *singing* and playing all the while ; that by this means they might compose their minds into a proper frame for discharging the important office with which they were intrusted.

The instrumental symphony among the ancients had the same differences as the vocal ; that is, several instruments might play together in the unison, the octave, and the third. These accords may be expressed by two strings of an instrument of the same substance, equally thick and equally strained, and having their lengths regulated by certain proportions of number. For instance, if the two strings be equal in length, they are unisons ; if as 1 to 2, they are octaves ; if as 2 to 3, they are fifths ; if as 3 to 4, they are fourths ; as 4 to 5, they are third majors, &c. &c.\*

The first thing to be done, in learning to sing, is to raise a scale of notes, by tones and semi-tones, to an octave, and descend by the same notes ; and then to raise and fall, by greater intervals, a third, fourth, fifth, &c. ; and all this by notes of different pitch, and particularly the greater and less thirds. These notes are represented by lines and spaces, to which the syllables *fa, sol, la, fa, sol, la, mi*, and *fa*, are applied, and the pupil taught to name each line and space thereby ; whence this practice is called *solfaing*.

In practising these lessons for the voice, it is of great service to apply invariably particular syllables to the intervals of the octave, as by that means we associate with each syllable the idea of its proper sound. Observe that no sound can be truly perfect except you pronounce the vowels correctly, and especially the letter *a*—for vowels improperly pronounced render the tone of the voice imperfect. *J* should be pronounced exactly like soft *g*, except in hallelujah, where it should sound like *y*. *G* has two sounds ; in the words gain, glory, go, &c. it should sound hard ; in the words gentle, gem, genius, giant, generation, it sounds soft ; in the termination of a word, invariably hard ; and before *n*, entirely mute. The four lispsers are, *s, z, j*, and *ch* : *s* should sound like *z*, in bosom, wisdom, prison, &c. ; *ch* has a sound which is analyzed into *tsh*, as church, chin, &c. The letter *y*, at the end of a word, should sound like the letter *e*—for instance, holy, hole—mighty, mighte—greatly, greatle ; and the syllables *en*, in chosen, soften, &c. should be sung *chos’n, soft’n*—for *en* is too long. Otherwise they will produce a harsh and disagreeable tone, very disgusting to a musical ear. We should therefore avoid these harsh and austere sounds, which

\* In every compounded sound there are no more than three simple ones. There are three kinds of relation ; to wit—the primary relation of every simple sound to the fundamental or gravest, whereby they make different degrees of concord with it ; the mutual relation of the acute sounds with each other, whereby they mix either concord or discord into the compound—(discords are in music what strong shades are in painting ; ) and the secondary relation of the whole, whereby all the tones unite their vibrations, or coincide more or less frequently. Any number of concords being proposed to stand in primary relation with a common fundamental, we discover whether they constitute a perfect harmony by finding their mutual relations, thus :—suppose the greater 3d, 5th, and 8th given, their mutual relations are all concord, and therefore may stand in harmony ; for the greater 3d and 5th are to one another as 5—6, and less 3d ; and the greater 3d and octave are as 5—8, a less 4th. But if 4th, 5th, and 8th be proposed, it is evident they cannot stand in harmony ; because betwixt the 4th and 6th there is a discord, namely, the ratio 8—9.



force their way into indistinct abruptness, and like the cruel *northeast*, read the most beautiful blossoms in their earliest embryo.

A great deal likewise depends upon the key. Those who would wish to set off their voice to a good advantage, should be careful to choose that pitch of tone which they can perform with facility and pleasure. For this purpose I have introduced a table of *transposition*, necessary to the elucidation of the subject.\*

Do not imagine, because others can perform extravagant passages, that you should do the same: the different form of the organ of the voice, the thickness or thinness in the glands, produce very different effects.† You must take in breath at proper intervals, and keep the mouth open enough to permit the sounds to issue free and clear, without their being impeded by the teeth—yet not so wide as to be ridiculous, but in a pleasing form. Above all things, be particular to sing in tune, and articulate the words distinctly; and whatever you attempt, let it be done with accuracy and expression. The sound should rather seem naturally to float in the air, than to be the production of art and effort. Every single note, whenever the passage will admit of it, ought in some degree to steal upon the ear with a gradual increase, coming, as it were, from a great distance, until it receives its highest degree of force and energy.

There is in musical performance a superior elegance of taste, which transcends the prescriptions and powers of art—and which, like gracefulness in action or motion, may be improved, but cannot be communicated. This is, when the mind, enraptured in attention by the sounds—and anxious to pour new graces on the performance, is suddenly struck with some before unthought of beauty; the imagination takes fire, and, bounding over every obstacle that would check its ardour, produces a captivating effect.

In the anticipation of a brilliant or spirited passage, be careful to reserve your breath, so as to be enabled to facilitate and surmount its summit with ease and grace. A fine swell, with a shake arising in it, gradually increasing to its utmost extent of tone, is another graceful and pleasing embellishment.

Pay the most critical attention to the leader or instructor, who is the principal character for the time; for a contrary procedure will entirely chill and destroy the most delicate expressions, which are always the instantaneous emanations of an attentive and fruitful genius. It is undoubtedly the business of every performer to give all possible aid to the person performing a solo, by lessening the chords of a thorough bass,‡ and touching those that remain with the greatest delicacy of taste. Harmony cannot possibly be produced by the ablest performers, without every member paying the strictest attention to the sphere in which he is to act, in respect to *ration, habitude, quality, difference, excess, dimension, and magnitude*.

In all performances, the contest should be, who can produce the sweetest and most harmonious tone. The *tones* of music differ from *sounds* in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is, indeed, in good speaking, a regularity to be observed, which has some resemblance to this science; and to the orator we sometimes accordingly apply

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\* Every fifth note, ascending from *c* natural, produces the subsequent key note—or retrogressionary, the antecedent key note; or by deducting any inferior number of flats or sharps from seven, you immediately ascertain the number of sharps or flats belonging to the same key note. For example: should you want to transpose a piece of music from five flats, you know by the table that five flats are *d*—so you may at once sing it in two sharps, letting the notes remain as written, only retaining the idea of *f* and *c* sharp, which are the proper sharps of the key. Suppose you want to transpose from any key of flats or sharps, this idea will carry you safe through them all: as one sharp is *g*, so are six flats—two sharps are *d*, so are five flats—three sharps are *a*, so are four flats—four sharps are *e*, so are three flats—five sharps are *b*, so are two flats—six sharps are *f*, so is one flat; or *vice versa*. Study the table well, and you will clearly understand this—remembering that a flat sinks the note a semi-tone, and a sharp raises it a semi-tone. The primitive sound of any note is termed natural, to distinguish it from that of the same letter.

† Mr. Doddard shows the glottis to be the chief organ in producing the voice of man. He considers it as both a stringed and wind instrument, and far more perfect than any art can produce, as the trachea bears some resemblance to a flute.

‡ M. Brossard observes, that the thorough bass is a part of the modern music; and that it was invented by Ludov. Viadana, an Italian, in the year 1600.

the epithet musical. But the inflexions of the human voice in speech are more minute; they generally slide into each other by imperceptible degrees, and cannot easily be limited by rules; whereas, the gradations of musical sounds are exactly ascertained, and may be referred to any uniform standard.

Besides the help of accents (which the ancient singers learned at the same time with reading,) the syllables in the Greek and Latin languages had a determined quantity—i. e. they were either long or short. The short syllable, according to Quintilian, was pronounced in one second of time—the long, in that of two. This proportion between long and short syllables was as fixed and certain, as that between notes of different lengths. As two black notes, in our music, should have as much time as one white note in the music of the ancients—so two short syllables were exactly equal in time to a long one. Hence it was, that the Greek and Roman musicians had no more to do, in setting the time to their several compositions, than to conform to the quantity of the syllables, upon which they had placed each note.

Twenty-two sounds, or three octaves, is the common compass of the human voice. We therefore assign the *bass* stave to the gravest voices of men; the *tenor* stave to the highest voices of men; the *counter* stave to the highest voices of boys, or the lowest voices of women; and the *treble* stave to the highest voices of women.\*

The three most frequent styles of Vocal Music are, *Adagio*, *Largo*, and *Allegro*.†

The church has, in all ages, appointed the reverent practice of *STANDING*, in singing the praises of the Divine Majesty—(2 *Chron. chap. vii.*—*Nehem. ix. 5.*) And whenever the angels are said to sing praises to the Most High God (as in the visions of Isaiah and St. John,) they are described as in this position:—"In the year that king Uzziah died, I saw also the Lord sitting upon his throne, high and lifted up, and his train filled the temple; above it stood the seraphim," &c. And in *Rev. ch. vii. 9*—"I beheld, and lo, a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues, stood before the throne and before the Lamb, clothed with white robes, and palms in their hands; and cried with a loud voice, saying, Salvation to our God, which sitteth upon the throne, and to the Lamb."—15. "And them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, *STAND* on the sea of

\* The cliffs now in use are three: the *f*, or bass—the *g*, or treble, and *c*, or tenor. The *c* cliff is now used only in the tenor or counter-tenor, but was formerly used in all parts but the bass. The tenor cliff is moveable, and liable to be placed on different lines—for the counter-tenor on the third line, and on the fourth line for the tenor. The counter-tenor is the middle part of music, opposite the tenor.

† In *Adagio*, a semibreve takes up the time wherein a pendulum strikes four strokes—in *Largo*, the time wherein it strikes three strokes—and in *Allegro*, the time of two strokes; but this holds good only in common time, wherein a semi-breve (or notes equal to it) fills up a bar, that is, the space contained between two strokes which cross the five lines. By 2-4ths you are to understand the half of a semibreve in a bar—by 3-4ths, the three-fourths of a semibreve, &c. &c. Remember that a semi-breve is the present standard of computation in modern music. Observe that three minims treble time are performed as quick, in any mood, as two minims common time in the same mood. Any notes placed either above or below the five lines are termed in the *ledger*: if above the lines, they are termed *in alt*—if below the lines, they are termed *double a, b, c, d*, &c. There are only seven names given to musical notes, from the first seven letters of the alphabet. It may be observed, there are only five tones, and two semi-tones in an octave; the octave is composed of a fifth and fourth, or sixth and third; and out of these are the first six harmonies composed, of the greater and less third, and the sixth of the fourth and third. The fourth and fifth of any key are said to have the nearest relation or greatest analogy to it, because they can be admitted as new key notes by depressing or raising one note only; and any other sounds than these require more flats or sharps than one. To be admitted as new key notes, we may remove the key note of the major mood, by sharpening its fourth, which becomes a seventh, to the next new key note, viz. the fifth of the former key note; or by flattening its seventh, which becomes a fourth to the new key note, which is the fourth of the former key. The minor key note is removed by sharpening its sixth, which becomes a second to the new key note; or by flattening its second, which becomes a sixth to the new key note. By a succession of fifths, you unavoidably arrive at *a, c, b, f*, sharp, severally to sharp, in relation to your key note *c*, by *comma*; and should you continue your procedure, you consequently arrive at *g* sharp, *d* sharp, *a* sharp, *e* sharp, &c. &c. equally to sharp, in relation to *c*, by two *commas*; but, to avoid this error in *comma*, you must flatten your fifths, and distribute them through the scale. The fourth of the key is one of the harmonical intervals; it consists in the mixture of two sounds, which are in the ratio of four to three—that is, of sounds produced by chords, whose lengths are to each other as four to three.



glass, having the harps of God; and they sing the song of Moses, the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty! Just and true are thy ways, thou King of Saints! BROWNE.

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### MASTER ASPULL'S CONCERT.

OF this extraordinary child, a detailed account appeared in our former number, (Mar. 1824.) He has now been exposed to the test of *public* opinion. On the 25th of last month, (Mar.) a concert was got up for his benefit, at the Argyll Rooms, in which he performed "God save the king," as arranged by Kalkbrenner; Hummel's *Rondo Brilliant*, op. 98; *Impromptu*, Kalkbrenner; and the "Grand variations on the *Fall of Paris*," by Moscheles. That Master Aspull is a musical wonder, was the opinion of the whole room; and when we add, that all the above excessively difficult pieces were executed by him without a single hesitation,—two of them accompanied by a full band, from which he had no occasion to ask the slightest courtesy,—it will be granted that, as a performer, he rivals any of those procase geniuses that have, at different times, astonished mankind during the last half century, or more. We regret not having room to make any further remarks on this subject in our present number.

HARMONICON.

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### MALCOLM'S TREATISE ON MUSIC.

[CONTINUED FROM PAGE 74.]

#### *A Definition and Division of Music.*

WE may from what is already said affirm, that music has for its object, in general, sound; and particularly, sounds considered in their relations of tune and duration, as under that formality they are capable of affording agreeable sensations. I shall therefore define music, a science that teaches how sounds under certain measures of tune and time, may be produced; and so ordered or disposed, as in consonance (*i. e.* joint sounding) or succession, or both, they may raise agreeable sensations.

Pleasure, I have said, is the immediate end of music; I suppose it therefore as a principle, that the objects proposed, are capable, being duly applied, to affect the mind agreeably: nor is it a precarious principle; experience proves, and we know by the infallible testimony of our senses, that some simple sounds succeed others upon the ear with a positive pleasure, others disagreeably; according to the certain relations of tune and time; and some compound sounds are agreeable, others offensive to the ear; and that there are degrees and variety in this pleasure, according to the various measures of these relations. For what pretences are made to the application of music to some other purposes than mere pleasure or recreation, as these are obtained chiefly by means of that pleasure, they cannot be called the immediate end of it.

From the definition given, we have the science divided into these two general parts. First, The knowledge of the *Materia Musica*, or, how to produce sounds, in such relations of tune and time as shall be agreeable in consonance or succession, or both. I do not mean the actual producing of the sounds by an instrument or voice, which is merely the mechanical or effective part; but the knowledge of the various relations of tune and time, which are the essential principles out of which the pleasure sought arises, and upon which it depends. This is the pure speculative part of music. Second, How these principles are to be applied; or, how sounds, in the relations that belong to music (as these are determined in the first part) may be ordered, and variously put together in succession and consonance so as to answer the end; which part we rightly call, The art of composition; and it is properly the practical part of music.

Some have added a third part, viz. The knowledge of instruments; but as this depends altogether upon the first, and is only an application or expression of it, it could never be brought regularly into the definition; and so can be no part of the division of the science; yet may it deserve to be treated of, as a consequent or dependent of it, and necessary to be understood for the effectual part. As this has no share in my design, I shall detain you, but while I say in a few words, what I think such a treatise should contain. And 1st, There should be a theory of instruments, giving an account of their frame and construction, particularly, how, supposing them completely provided of all their apparatus, each contains in it the principles of music, i. e. how the several degrees of tune pertaining to music are to be found upon the instruments. The second part should contain the practice of instruments, in such directions as might be helpful for the dexterous and nice handling of them, or the elegant performance of music: and here might be annexed rules for the right use of the voice. But after all, I believe these things will be more successfully done by a living instructor, I mean a skilful and experienced master, with the use of his voice or instrument; though I doubt not such might help us too by rules; but I have done with this.

You must next observe with me, that as the art of common writing is altogether distinct from the sciences to which it is subservient by preserving what would otherwise be lost, and communicating thoughts at distance; so there is an art of writing proper to music, which teaches how, by a fit and convenient way of representing all the degrees and measures of sound, sufficient for directing in the executive part, one who understands how to use his voice or instrument, the artist when he has invented a composition answering the principles and end of music, may preserve it for his own use, or communicate it to another present or absent. To this I have very justly given a place in the following work, as it is a thing of a general concern to music, though no part of the science, and merely a handmaid to the practice; and particularly as the knowledge of it is necessary for carrying on my design. I now return to the division above made, which I shall follow in explaining this science.

The first general branch of this subject, which is the contemplative part, divides naturally into these. First, The knowledge of the relations and measures of tune. And, secondly, of time. The first is properly what the ancients properly called *Harmonica*, or the doctrine of harmony in sounds; because it contains an explication of the grounds, with the various measures and degrees of the agreement (harmony) of sounds in respect of their tune. The other they called *Rythmica*, because it treats of the number of sounds or notes with respect to time, containing an explication of the measures of long and short, or swift and slow in the succession of sounds.

The second general branch, which is the practical part, as naturally divides into two parts answering to the parts of the first; that which answers to the *Harmonica*, the ancients called *Melopœia*; because it contains the rules of making songs with respect to tune and harmony of sounds; though indeed we have no ground to believe that the ancients had any thing like composition in parts. That which answers to the *Rythmica*, they called *Rythmopœia*, containing the rules concerning the application of the numbers and time.

#### *A general Account of the Method of writing Music.*

What this title imports is necessary to be well understood, and to come to the thing itself let us consider.

It was not enough to have discovered so much of the nature of sound, as to make it serviceable to our pleasure, by the various combinations of the degrees of tune, and measures of time; it was necessary also, for enlarging the application, to find a method how to represent these fleeting and transient objects, by sensible and permanent signs; whereby they are as it were arrested: and what would otherwise be lost even to the composer, he preserves for his own use, and can communicate it to others at any distance; I mean he can direct them how to raise the like ideas to themselves, supposing they know how to take sounds in any relation of tune and time



directed; for the business of this art properly is, to represent the various degrees and measures of tune and time in such a manner, that the connexion and succession of the notes may be easily and readily discovered, and the skilful practiser may at sight find his notes, or, as they speak, read any song.

As the two principal parts of music are the tune and time of sounds, so the art of writing it is very naturally reduced to two parts corresponding to these. The first, or the method of representing the degrees of tune, I shall explain in this chapter; which will lead me to say something in general of the other, a more full and particular account whereof you shall have in the next chapter.

We have already seen how the degrees of tune or the scale of music may be expressed by seven letters, repeated as oft as we please in a different character; but these, without some other signs, do not express the measures of time, unless we suppose all the notes of a song to be of equal length. Now, supposing the thing to be made not much more difficult by these additional signs of time, yet the whole is more happily accomplished in the following manner.

If we draw any number of parallel lines, then, from every line to the next space, and from every space to the next line up and down, represents a degree of the diatonic scale; and consequently from every line or space to every other at greater distance represents some other degree of the scale, according as the immediate degrees from line to space, and from space to line are determined. Now, to determine these we make use of the scale expressed by seven letters, as already explained, viz. *c: d; e: f: g; a: b. c*—where the tone greater is represented by a colon (:) the tone lesser by a semicolon (;) and the semitone greater by a (.) . If the lines and spaces are marked and named by these letters, then, according to the relations assigned to these letters (*i. e.* to the sounds expressed by them) the degrees and intervals of sound expressed by the distances of lines and spaces are determined.

As to the extent of the scale of music, it is infinite, if we consider what is simply possible; but for practice, it is limited; and in the present practice 4 octaves, or at most 4 octaves with a 6th, comprehending 34 diatonic notes, is the greatest extent. There is scarcely any one voice to be found that reaches near so far, though several different voices may; nor any one single piece of melody, that comprehends so great an interval betwixt its highest and lowest note: yet we must consider not only what melody requires, but what the extent of several voices and instruments is capable of, and what the harmony of several of them requires; and in this respect the whole scale is necessary. I shall therefore call it the universal system, because it comprehends the whole extent of modern practice.

But the question still remains, how any particular order and succession of sounds is represented? And this is done by setting certain signs and characters one after another, up and down on the lines and spaces, according to the intervals and relations of tune to be expressed; that is, any one letter of the scale, or the line or space to which it belongs, being chosen to set the first note on, all the rest are set up and down according to the mind of the composer, upon such lines and spaces as are at the designed distances, *i. e.* which express the designed interval according to the number and kind of the intermediate degrees; and mind that the first note is taken at any convenient pitch of tune; for the scale, or the lines and spaces, serve only to determine the tune of the rest with relation to the first, leaving us to take that as we please: for example, if the first note is placed on the line *c*, and the next designed a tone or 2d *g.* above, it is set on the next space above, which is *d*; or if it is designed a 3d *g.* it is set on the line above which is *e*; or on the second line above, if it was designed 5th. And here let me observe in general, that these characters serve not only to direct how to take the notes in their true tune, by the distance of the lines and spaces on which they are set; but by a fit number and variety of them (to be explained in the next chapter,) they express the time and measure of duration of the notes; whereby it is plain that these two things are noway confounded; the relative measures of tune being properly determined by the distances of lines and spaces, and the time by the figure of the note or character.

It is easy to observe what an advantage there is in this method of lines and spaces, even for such music as has all its notes of equal length, and therefore needs no other thing but the letters of the scale to express it; the memory and imagination are here greatly assisted, for the notes standing upward and downward from each other on the lines and spaces, express the rising and falling of the voice more readily than different characters of letters; and the intervals are also more readily perceived.

Observe in the next place, that with respect to instruments of music, I suppose their notes are all named by the letters of the scale, having the same distances as already stated in the relations of sounds expressed by these letters; so that knowing how to raise a series of sounds from the lowest note of any instrument by diatonic degrees (which is always first learned) and naming them by the letters of the scale, it is easily conceived how we are directed to play on any instrument, by notes set upon lines and spaces that are named by the same letters. It is the business of the masters and professors of several instruments to teach the application more expressly. And as to the human voice, observe, the notes thereof, being confined to no order, are called *c* or *d*, &c. only with respect to the direction it receives from this method; and that direction is also very plain; for having taken the first note at any convenient pitch, we are taught by the places of the rest upon the lines and spaces how to tune them in relation to the first, and to one another.

Again, as the artificial notes which divide the tones of the natural series, are expressed by the same letters, with these marks,  $\sharp$ ,  $\flat$ , already explained, so they are also placed on the same lines and spaces, on which the natural note named by that letter stands; thus  $c\sharp$  and *c* belong to the same line or space, as also  $d\sharp$  and *d*. And when the note on any line or space ought to be the artificial one, it is marked  $\sharp$  or  $\flat$ ; and where there is no such mark it is always the natural note. Thus, if from *a* (natural) we would set a 3d *g*, upward, it is  $c\sharp$ ; or a 3d *l*. above *g*, it is *b* flat or  $\flat$ . These artificial notes are all determined on instruments to certain places or positions, with respect to the parts of the instrument and the hand; and for the voice they are taken according to the distance from the last note, reckoned by the number of tones and semitones that every greater interval contains.

The last general observation I make here, is, that as there are twelve different notes in the semitonic scale, the writing might be so ordered, that from every line, a space to the next space or line should express a semitone; but it is much better contrived, that these should express the degrees of the diatonic scale, (i. e. some tones, some semitones) for, hereby, we can much easier discover what is the true interval between any two notes, because they are fewer lines and spaces interposed, and the number of them such as answers to the denomination of the intervals; so an octave comprehends four lines and four spaces; a 5th comprehends three lines and two spaces, or three spaces and two lines; and so of others. I have already shown how it is better that there should be but seven different letters, to name the twelve degrees of the semitonic scale; but supposing there were twelve letters, it is plain we should need no more lines to comprehend an octave, because we might assign two letters to one line or space, as well as to make it, for example, both  $c\sharp$  and *c*, whereof the one belongeth to the diatonic series, should mark it for ordinary, and upon occasions the other be brought in the same way we now do the signs  $\sharp$  and  $\flat$ .

*A more particular Account of the Method; where, of the Nature and use of Clefs.*

Though the scale extends to thirty-four diatonic notes, which require seventeen lines with their spaces, yet because no one single piece of melody comprehends near so many notes, whatever several pieces joined in one harmony comprehend among them; and because every piece, or single song is directed or written distinctly by itself, therefore we never draw more than five lines, which comprehend the greatest number of the notes of any single piece: and for those cases which require more we draw short lines occasionally, above or below the 5, to serve the notes that go higher or lower.



## Biographical.

### MEMOIR OF CARL MARIA VON WEBER,

Who has, of late, obtained universal celebrity, though a few years ago, he was but little known, even in Germany, was born in 1786, or, according to another account, in 1787, at Eutin, a small town in Holstein. His father gave him a most liberal education, and in this he was assisted by his son's very early predilection for the fine arts, particularly painting and music.

The first regular instructions he received on the piano-forte, the instrument on which he has gained such a high reputation as a player, was from Heuschkel, at Hildburghausen, in 1796, and it is to this severe and learned master, that Weber owes his energy, distinctness, and execution. The more his father perceived the gradual development of his talents, the more anxious he was to sacrifice every thing to their cultivation; he therefore took his son to the famous Michael Haydn,\* at Salzburg. Owing to the austere manners of this master, young Weber profited but little by his instructions, though he made great exertions to learn.

About this time (1798,) he published his first work, six Fugues in four parts, which are remarkable for their purity and correctness, and received the praise of the *Musikalische Zeitung*. At the end of that year, Weber went to Munich, where he was taught, singing by Valesi, and composition, as well as the piano-forte, by Kalcher. To him he is indebted for a full knowledge of the theory of music, and for a skilful and ready use of all the means it furnishes the composer. Weber was now more indefatigable in his studies than ever, and began to apply himself to one particular branch of the art, in preference to the rest—to *operatic* music. Under the eyes of his master, he wrote an opera *Die Macht der Liebe und des Weins*, (the Power of Love and Wine,) a Mass, and several other pieces; but all these were judiciously committed to the flames.

Soon after this, Weber, in the fulness of his lively youthful spirits, entertained an idea of rivalling Sennfelder, of lithographic celebrity, and he went so far as to say, that the invention was his, and that he used machines more adapted to the purpose. In order to pursue his plan on a grand scale, he removed with his father to Frisberg, in Saxony, where the best materials were most conveniently at hand. The tediousness of so mechanical a business, however, could not fail very soon to tire a mind, accustomed to more refined occupation, and the young speculator resumed, with redoubled vigour, his study of composition. While a youth of only fourteen, he wrote the opera *Das Walmachden* (the Girl of the Wood,) which was performed for the first time, in November 1800, and received with great applause at Vienna, Prague, and Petersburg. This opera spread, indeed, much farther than the composer afterward wished, considering it as a very immature and juvenile production.

An article in the *Musikalische Zeitung*, excited in the young composer the idea of writing in an entirely new style, and to bring again into use the ancient unsocial instruments, which then were nearly forgotten. For this purpose, he composed in 1801, at Salzburg, the opera *Peter Schmoll and his Neighbours*, of which Michael Haydn thus expresses himself in a letter:—"As far as I may pretend to judge, I must truly and candidly say, that this opera not only possesses great power and effect, but is composed according to the strict rules of counterpoint. To spirit and liveliness, the composer has added a high degree of delicacy, and the music is moreover perfectly suited to the meaning of the words." An equally flattering testimony he received from another of his masters, who concludes thus—"writ mature ut Mozart."

During one of his many professional travels with his father in 1802, to Leipzig,

\* Brother to the more celebra ted genius.

Hamburg, and Holstein, his principal occupation was to collect and study all works on the theory of music, and, prompted by the doubts he entertained as to the correctness of most of them, he commenced studying harmony once more, from its very elements, with a view of constructing an entire new system of music. The work entitled *Vogler, 12 Chorale*, by Sebastian Bach, analyzed by C. M. Von Weber, may be considered as the fruit of those researches, and is equally interesting and instructive.

Soon after this, we find him, for the first time, entirely left to himself in the great musical world of Vienna, in the midst of Haydn, Vogler, Stadler, &c. Instead of being drawn away from his art by the innumerable amusements of so gay a city, he was, for a considerable period, more deeply engaged than ever, in study with the abbe Vogler, who was extremely pleased with the earnest and unabated application of his pupil. During all this time, only two of his works—if they merit that name,—appeared in print: a set of Variations, and Vogler's opera *Samori*, arranged for the piano-forte. After having finished his musical education at Vienna under Vogler, he was called to Breslau, in the character of *Maestro di Capella*. As he had to form here an entirely new orchestra, and corps of singers, he was furnished with a very favourable opportunity to improve himself in the knowledge of effect. The only work of consequence during his Silesian visit, was the opera of *Rubezalil*, i. e. Number Nip, of which the ill-famed mountain ghost has furnished the subject.

The commencement of the great Prussian war in 1806, obliged him to quit his post at Breslau, and he entered the service of the Duke Eugene, of Wurtemberg. Here he wrote two Symphonies, several Concertos, and various pieces for wind instruments. He also published, at the time, an improved edition of his opera, *the Maid of the Wood*, under the title of *Silvana: a Cantata (Der erote Ton)*, some overtures for a grand orchestra; and a great many solo pieces, for the piano-forte.

In 1810, he set out on another professional tour, upon a better concerted plan than before. At Frankfort, Munich, and Berlin, his operas were performed with much success, and his concerts were well attended. Once more assisted by the knowledge and experience of Vogler, who had then two other young artists of great talent with him, Meyerbeer, and Gausbacher, he composed the opera *Abu-Hassan*, at Darmstadt, in 1810.

From 1813 to 1816, Weber was director of the opera at Prague, which he organized quite anew, and wrote here his great Cantata, *Kampf und Sieg*, a most imposing composition. After the object of his visit to Prague was fulfilled, he once more travelled without any permanent appointment. Though he received the most handsome offers from all parts of Germany, he did not accept of any, until he was called to Dresden, for the purpose of forming there a *German opera*. Such an invitation he could not resist, and it is to this opera that he has for years devoted, *con amore*, his whole attention and activity.

It is pleasing to observe, that his labours in this department were not only crowned with complete success, but received the most flattering acknowledgment. It would, indeed, have been difficult to find a man more fit for such an undertaking than Weber, who unites so many splendid talents. He is a very original and learned composer, one of the greatest piano-forte players of the present day, and an extremely spirited director of the orchestra. To these he adds a thorough knowledge of the whole theory of music, of dramatic and operatic effect, and the greatest skill in blending various instruments. Beside which, he is perhaps not excelled by any artist, except by Beethoven, as a man of general knowledge, and polite literature. He is still in the capacity of Director of the German opera at Dresden, but two years ago he had leave from his Sovereign to produce his opera *Der Freischutz*, at Berlin; and, in November last, his opera *Euryanthe*, at Vienna.

His works that have appeared in print, are very numerous; they consist of pieces for various instruments, *viz.* Concertos, Concertinos, Pot-pourries, for the piano-forte, the clarinet, the hautboy, bassoon, and violoncello; of Sonatas, Variations, Polonaises; of Grand Symphonies, Overtures, and of many Operas, among which the



most important are *Silvano*, *Abu-Hassan*, *Der Freischutz*, and *Euryanthe*. His vocal compositions in four parts, with accompaniment for the piano-forte, deserve particular notice, and principally the *Leier und Schwerdt*, by Horner, in which he has shown his talent for poetry and declamation. He is, at present, engaged in a work similar to Gretry's *Essays on Music*, called *Kuntzlerlehren*, which promises to be highly interesting. His *Freischutz*, the words by Kind, has elevated him as an opera composer, above all his German contemporaries: since Mozart's *Zauberflöte*, no other German opera has become so popular, or received such universal applause. The judgment, however, of the public is not a test till time has settled it, and it would be uncandid to apply it as such, at present, to Weber's work. Those who have heard the beautiful national melodies, which are so frequently sung in every part of Germany, by all classes, down to the peasant, the hunter, and the labourer, will agree, that *Der Freischutz* is not *original*, at least, so far as melody is concerned. *Der Tagerchor*, for instance, one of the most favourite airs in the whole opera, has been known in Germany, though perhaps with a slight variation, more than fifty years, and the same may be said of many others. The revival and improvement of beautiful ancient melodies, by so skilful a hand as Weber's, aided by powerful dramatic and scenic effect, which he understands so well, besides the attraction which so wild and extravagant a story could not fail to produce, have mainly contributed to render the *Freischutz* popular.—*Suum cuique!*—The critical writers of Germany have justly appreciated the overture as being strikingly appropriate, and indicative of what is to follow. His last opera, *l'Euryanthe*, or, as the ardent people of Berlin have named it, *l'Ennuyante*, was produced in Vienna, last November, and did not succeed. It is too serious, and the subject by Madame Chezy is like most of her stories, feeble and uninteresting.

HARMONICON.

London, Feb. 1824.

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### ANGELICA CATALANI.

ANGELICA CATALANI was born in the Papal dominions, in or about the year 1782. Respectably, if not nobly descended, she was placed in that genteel class of society, which seemed at first to forbid her resorting to a professional life to ameliorate her fortune, which, being but very small, like many other ladies thus situated, she was destined to take the veil.

The chanting of the divine music in the church of Rome is, perhaps, one of the finest criteria whereby to judge of the excellence of vocal powers. The voice of the youthful Catalani was easily distinguished and admired as it ascended in delightful melody to the praises of the immaculate mother of our Redeemer. Friends and kindred united their persuasions that such intrinsic and wonderful harmony should not be buried in a cloister; and she soon, even in her native land, carried off the palm of singing at the opera against veteran female performers. Her expressive and beautiful countenance, her youth, her excellent and graceful acting, all pleaded in her favour, and she was at that early period nearly established in fame, with scarce one rival competitor.

She visited the kingdom of Portugal; and the then Prince of Brazil, with his royal consort, particularly patronised her. She was engaged at the Opera-house at Lisbon for five years, and during her residence there, she improved herself by devoting her leisure hours to the study of music, and her singing became as scientific as it was melodious. Her allowance at the Opera-house at Lisbon was three thousand moidores per annum, besides a clear benefit. On her departure for Madrid she was universally regretted; and having enjoyed not only the patronage, but the esteem and confidence of the Princess of Brazil, she was furnished by that illustrious lady with letters of recommendation to the Royal Family of Spain, whose favour she experienced in the most ample degree, as well as that of all classes of people.

From Spain she went to Paris, where she married Monsieur Vallebraque; she

still, however, retained the name on which her celebrity had been founded, and by which her merits were known; but she took the title of Madame, and dropt that of Signora.

The proprietors and managers of the Opera-house in the Haymarket, were eager to engage Madame Catalani; and in the year 1806, she consented to the offers they made her of allowing her two thousand pounds annually; and she appeared for the first time at the above theatre, in December 1806, in the part of Semiramide, where to a crowded, most respectable, and scientific audience, she received those unanimous and reiterated applauses, which merit the most rare alone can excite, and which imparted the most gratifying sensations to her own bosom.

Highly sensible of her very superior endowments, her emoluments were soon raised. In the year 1808, she was engaged to perform in serious operas, while Madame Dusek was to take the chief characters in those that were comic, if Madame Catalani were indisposed. In 1809, Mr. Taylor, the manager of the King's Theatre at that time, offered her six thousand pounds, with three benefits, payable in two equal payments, in 1810 and 1811, and this munificent proposal was for her performance for eighty nights, in serious opera. This offer, which if made to any other than a Catalani, we should call exorbitant, she thought proper to refuse. This conduct, which arose from her brother not being engaged as first violin, together with the insolence and arrogance of her husband, M. Vallebraque, gave the public a kind of disgust, which though they yet highly estimated the harmonious talents of the lady, caused them to feel less of that warmth of friendship than they did at first, towards one they had so highly patronised. Her refusal of singing for a charitable institution was another cause of her loss of public favour; but let no one judge harshly of Madame Catalani on that account, since it is a certain fact that she sent privately, as a donation to that very charity, the sum of twenty guineas.

In excuse for that omission, it is stated that she had been attacked with one of those indispositions which the uncertainty of our atmosphere was continually bringing on her; and who, especially a native accustomed to the pure and genial air of Italy, can encounter the fogs and frequent vicissitudes of the climate of Great Britain?

When the late Mr. Harris opened his new theatre in Covent Garden, he engaged Catalani to perform there occasionally. This engagement was, however, totally done away by the O. P. affair. Having, therefore, no fixed salary, she performed at the grand music meetings at Oxford and Cambridge, and at several chief towns in the United Kingdoms, till she was induced to become the directress of the *Opera Comique*, at Paris; a trust that she has fulfilled with science, with infinite credit to herself, and benefit to the concern. She has occasionally visited the court of Vienna; where her musical and vocal talents are held in very high estimation.

We cannot vouch for the late Emperor of France having much "music in his soul," but it is confidently asserted, that on his first hearing Madame Catalani sing at Paris, he was so enchanted by the melody of her voice, that he sent her the next morning a present of two thousand Napoleons.

After an absence of seven years, she made her second appearance in England, in July last, for the purpose of assisting in the vocal department at the coronation. She gave a concert, on Monday the 16th of July, at the Argyle-rooms, and was most enthusiastically greeted. Her voice is more beautiful, and even stronger, than when we last heard her. In singing Rode's violin variations, an indescribable effect was produced on the audience by this extraordinary exercise of the human voice, which displayed at once her amazing rapidity, strength, and sweetness; in fact, this must be pronounced the miracle of voice, and must be heard to be conceived. She looked remarkably well, and appeared highly gratified at seeing herself once again before a British audience.

Madame Catalani gave another concert on Monday the 30th of July, the profits of which were given in aid of the funds of the Westminster General Infirmary, which at once displays the benevolence of her heart, and must remove the unfounded prejudice imbibed by many of her avarice, or that she will never exert her talents but for her own emolument.

Saturday Mag.



## A DAY WITH BEETHOVEN.

*Extract of a Letter from Vienna, to a Friend in London.*

I now fulfil the promise I made on my departure for Germany last summer, of giving you, from time to time, an account of whatever might appear to me interesting in the fine arts, particularly in music; and, as I then told you that I should not confine myself to any order of time and place, I commence at once with Vienna. This is the city which, speaking of music, must be called, by way of eminence, the capital of Germany. As to the sciences, it is quite otherwise, it being generally considered as one of the most inferior of the German universities. The north of Germany has at all times possessed the best theorists; the Bachs, Mappurg, Kirnberger, Schwenke, Turk: but the men most celebrated for composition were always more numerous in the south, above all in Vienna. Here Mozart, Haydn, Beethoven, Hummel, M. von Weber, Spohr, &c. not only received their musical education, but most of them produced the works which have acquired them the greatest celebrity; and even at the present period, Vienna abounds with eminent musicians; C. Kreutzer, Stadler, Mayseder, C. Czerny, Pixis, and that young prodigy on the piano forte, Liszt. To give you a succinct account only of the present state of music in Vienna, would exceed the limits of a letter; I, therefore, will rather devote the remainder of this to one who is still the brightest ornament of that imperial city—to Beethoven. You must not, however, expect from me now any thing like a biography; that I shall reserve for a future communication. I wish now to give you only a short account of a single day's visit to that great man; and if, in my narration, I should appear to dwell on trifling points, you will be good enough to attribute it to my veneration for Beethoven, which leads me to consider every thing highly interesting that is in the slightest degree connected with so distinguished a character.

The 28th of September, 1823, will be ever recollected by me as a *dies faustus*; in truth, I do not know that I ever spent a happier day. Early in the morning, I went in company with two Vienna gentlemen—one of whom, Mr. H., is known as the very intimate friend of Beethoven—to the beautifully situated village of Baden,\* about 12 miles from Vienna, where the latter usually resides during the summer months. Being with Mr. H., I had not to encounter any difficulty in being admitted into his presence. He looked very sternly at me at first, but he immediately after shook me heartily by the hand, as if an old acquaintance; for he then clearly recollected my first visit to him in 1816, though it had been of very short duration;—a proof of his excellent memory. I found, to my sincere regret, a considerable alteration in his appearance, and it immediately struck me, that he looked very unhappy. The complaints he afterward made to Mr. H. confirmed my apprehensions. I feared he would not be able to understand one word of what I said; in this, however, I rejoice to say, I was much deceived, for he made out very well all that I addressed to him slowly, and in a loud tone. From his answers it was clear that not a particle of what Mr. H. uttered had been lost, though neither the latter nor myself used a machine. From this you will justly conclude, that the accounts respecting his deafness lately spread in London, are much exaggerated. I should mention though that when he plays on the piano-forte, it is generally at the expense of some twenty or thirty strings, he strikes the keys with so much force. Nothing can possibly be more lively, more animated, and (to use an epithet that so well characterizes his symphonies,) more energetic than his conversation, when you have once succeeded in getting him into a good humour: but one unlucky question, one ill-judged piece of advice, (for instance, concerning the cure of his deafness,) is quite sufficient to

\* A neat little walled town of Austria, famous for its hot baths, seated on the river Schwocha. This must not be confounded with the more celebrated town, of the same name, in Switzerland.

estrangle him from you for ever. He was desirous of ascertaining, for a particular composition he was then about, the highest possible note of the trombone, and questioned Mr. H. accordingly, but did not seem satisfied with his answers. He then told me, that he had in general taken care to inform himself through the different artists themselves, concerning the construction, character, and compass of all the different instruments. He introduced his nephew to me, a fine young man of about eighteen, who is the only relation with whom he lives on terms of friendship, saying, "You may propose to him an enigma in Greek, if you like;" meaning, I was informed, to acquaint me with the young man's knowledge of that language. The history of this relative reflects the highest credit on Beethoven's goodness of heart; the most affectionate father could not have made greater sacrifices on his behalf, than he has made. After we had been more than an hour with him, we agreed to meet at dinner at one o'clock, in that most romantic and beautiful valley called *das Helenthal* about two miles from Baden. After having seen the baths, and other curiosities of the village, we called again at his house about twelve o'clock, and as we found him already waiting for us, we immediately set out on our walk to the valley. B. is a famous pedestrian, and delights in walks of many hours, particularly through wild and romantic scenery, nay, I was told that he sometimes passed whole nights on such excursions, and is frequently missed from home for several days. On our way to the valley, he often stopped short and pointed out to me its most beautiful spots, or noticed the defects of the new buildings. At other times he seemed quite lost in himself, and only hummed in an unintelligible manner. I understood, however, that this was the way he composed, and I also learned, that he never writes one note down, till he has formed a clear design for the whole piece.

The day being remarkably fine, we dined in the open air, and what seemed to please B. extremely, was, that we were the only visitors in the hotel, and quite by ourselves during the whole day. The Viennese repasts are famous all over Europe, and that ordered for us was so luxurious, that B. could not help making remarks on the profusion which it displayed. "Why such a variety of dishes?" he exclaimed, "man is but little above other animals, if his chief pleasure is confined to a dinner table." This and similar reflections he made during our meal. The only thing he likes, in the way of food, is fish, of which trout is his favourite. He is a great enemy to all *gene*, and I believe that there is not another individual in Vienna who speaks with so little restraint on all kinds of subjects, even political ones, as Beethoven. He hears badly, but he speaks remarkably well, and his observations are as characteristic and as original as his composition. In the whole course of our table-talk, there was nothing so interesting as what he said about Handel. I sat close by him, and heard him assert very distinctly, in German, "Handel is the greatest composer that ever lived."\* I cannot describe to you with what pathos, and, I am inclined to say, with what sublimity of language, he spoke of the Messiah of this immortal genius. Every one of us was moved, when he said, "I would uncover my head, and kneel down on his tomb!" H. and I tried repeatedly to turn the conversation to Mozart, but without effect; I only heard him say, "in a monarchy we know who is first," which might, or might not apply to the subject. Mr. C. Czerny, who, by-the-by, knows every note of Beethoven by heart, though he does not play one single composition of his without the music before him, told me, however, that B. was sometimes inexhaustible in his praises of Mozart. It is worthy of remark, that this great musician cannot bear to hear his own earlier works praised; and I was apprized, that a sure way to make him very angry, is to say something of his Septetto, Trios, &c. His latest productions, which are so little relished in London, but much admired by the young artists of Vienna, are his favourites. His second mass he looks upon as his best work. I understand, he is at present engaged in writing a new opera, called *Melusine*, the words by the famous but unfortunate poet Grillparzer. He concerns

\* Mozart expressed himself in a similar manner; and Haydn, when at a performance in Westminster Abbey, of the Messiah, was nearly overpowered by its sublime strains, and wept like a child.



himself very little about the newest productions of living composers, insomuch, that when asked about the *Freischutz*, he replied, "I believe *one* Weber has written it."

You will be pleased to hear, that he is a great admirer of the ancients. Homer, particularly his *Odyssey*, and Plutarch he prefers to all the rest; and of the native poets, he studies Schiller and Goethe, in preference to any other; this latter is his personal friend. He appears, uniformly, to entertain the most favourable opinion of the British nation; "I like," said he, "the noble simplicity of English manners," and added other praises. It seemed to me as if he had yet some hopes of visiting this country together with his nephew. I should not forget to mention, that I heard a MS. trio of his, for the piano-forte, violin, and violoncello, which I thought very beautiful, and is, I understood, to appear shortly in London. The portrait you see of him in the music shops is not now like him, but may have been so eight or ten years back. I could tell you many things more of this extraordinary man, who, from what I have seen and learned of him, has inspired me with the deepest veneration; but I fear I have taken up your time already too much. The friendly and hearty manner in which he treated me and bade farewell, has left an impression on my mind which will remain for life. Adieu.

HARMONICON.

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## Miscellaneous.

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### MOZART'S REQUIEM.

Whenever a genius, so universal as Mozart is in music, has applied itself to writing for the Church, it is only a natural expectation that the highest fervours of his spirit, and the richest productions of his mind, should appear in his work.

Haydn has not studied the adaptation of sense to sound; but the musical department was that upon which his mind appears to have been most deeply employed. He aimed at a new style, at preserving the most valuable parts of the old forms, by means of full and rich harmony and occasional fugue; and at enlivening these by light, fanciful, and brilliant accompaniments.

The universal reception which the Requiem has met throughout the world, is a decided proof that it was the most celebrated of all his sacred works. So wonderfully indeed does it combine all the attributes of grandeur in design and execution, so concentrated and deep and intense is the feeling that it inspires, so inimitable the imagination, so sound the judgment, so consummate the mastery, over all the erudition and all the graces of the art possessed by Mozart, and exerted upon this his last effort, that it might almost seem impossible to resist the belief of a supernatural stimulus which the story connected with its production is calculated to engender, did we not know that in human affairs a cause equal to its effects is generally to be traced out. Such a cause, we should say, existed in the actual state of excessive irritability to which the nerves of Mozart were excited. This was the very condition upon which any extraordinary circumstance would act with double force, and when the mind had received the impressions which his mind is related to have received from the commission of the stranger who employed him in this work, the very predisposition and the impression would reciprocate their mutual power, and bring on that enthusiastic and preternatural depth of feeling and vigour of thought, of which there are so many marks in every bar of this prodigious effort. So multiplied, so extraordinary, and so exalted indeed are the triumphs of genius throughout, that a volume to students in composition might be usefully written to illustrate the philosophy and the science of the Requiem.

It has been his particular attribute to sustain, by a constant flow of melody, all those parts where his harmonious combinations are most grave and striking, and his transitions of the grandest nature. It was his to give almost equal beauty to all the parts of his score, and to enrich accompaniment without degenerating into frivolous elaboration. He has, too, in many instances, thrown such philosophical light upon the art of expression, that they will enter into the theory as examples, and be received as rules.

*London Mus. Review.*

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### THE NATIONAL ANTHEM.

It is a very remarkable circumstance, that the composer of the universally admired music of *God save the King*, should have remained a matter of doubt, which is now completely set at rest in a publication issued by Mr. Clark, of the King's Royal Chapel. He has noticed very candidly all that has been said or published upon it, assigning very satisfactory reasons why they are all wrong; in fact, all who have written and published on the subject have been mere assertions and conjectures, without any proof; and in all the printed copies of that delightful music, it has never appeared in the list of any composer's works who has been reported the composer of it. In fact, no composer has claimed it, but it has been attributed to them after their decease. Mr. Clark has, by indefatigable research and perseverance for several years past, most completely decided the question, and set it at rest, not to be disputed any longer, and in the discovery of the real composer of this loyal and national anthem, his name is most appropriate, as it is no other than the national character *John Bull*. Mr. Clark has traced back from the records and books of the Merchant-tailors' Company, that it was composed and sung on the wonderful escape of King James the First from the Powder Plot, and sung in their hall by the gentlemen and children of his Majesty's Chapel Royal on the day when King James dined there, when a grand solemn entertainment to celebrate the event of the King's escape from the Gunpowder Plot was given, and it is supposed that the Church Service was performed previous to the entertainment, as the Dean and Sub-dean were present, and an organ was erected in the Hall upon the occasion, which was on the 16th of July, 1607. Dr. John Bull was first Professor of Music to Gresham College in 1569, and was chosen Organist to King James the First in 1607, and played before the King at the above entertainment. It appears by the Merchant-tailors' records, that the master of the Company conferred with Ben Jonson, who was then poet laureate, to write some verses for an anthem, which he accordingly did, beginning with, "God save Great James our King," and Dr. John Bull set them to music, which is the same so universally admired now George is substituted. The whole will be found applicable to those times; and in Dr. John Bull's MS. Catalogue of Music, No. 56, is "God save the King." Another memorable composition was performed at the above entertainment for the first time. A Latin Grace, "*Non nobis Domine*," was written for the occasion, and set to music as a Canon by Mr. William Byrd, one of the gentlemen of the King's Chapel, and it was sung at the King's table for the first time. It is a remarkable circumstance, that these two pieces continue to be preferred to all others; in fact, no others have vied with them, and they are both still sung at every festival and public dinner.

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